

**AUGUSTIN DALY PRODUCES  
IT IN PHILADELPHIA.**



The Philadelphia Production Has  
Ada Rehan as the  
Heroine.

Philadelphia, Oct. 3.—The gasconading of "Cyrano de Bergerac" in to-morrow's issue of the French *Don Quixote* is still the *Journal*.

central figure of "Cyrano de Bergerac"—by kind permission of Augustin Daly.

Froth them thick;  
 Mingle with them while you beat  
 Juice of lemon, essence fine;  
 Then strain  
 The best milk of almonds sweet,  
 Circled with a custard paste  
 The slim waist  
 Of your tartlet-moulds; the top  
 With a skillful finger print  
 Nick and dent  
 Round their edges, then drop by drop,  
 In its dainty bed  
 Your cream shed:  
 In the oven place each mould:  
 Reappearing, golden brown  
 The renowned

to be nothing but a jest. And the first act was a hopeless puzzle, unsolved, showing how Cyrano prevented Montfleury from appearing upon the stage, but apparently utterly irrelevant to the play.

There are few actors who can give us a dream in all its beauty. There are not many stars with whom we can prance away on noble steeds, to those mystic regions where people never eat, or drink, or talk nonsense. They are few rhetoricians who can satisfy us with impassioned speeches, and we have yet to meet a hero who can live superior to a man that is a snout.

But "Cyrano" is a curiosity, and the Garden was packed to its very doors. There was not even room for disappointment. It was crowded out.

ALAN DALE.

[illegible]

Dramatic: "When is the monument on view?"  
 Rustic: "That thing a nose? Marry—come up!"  
 "It's down, down, down, down, down!"  
 Military: "Point against cavaleris!"  
 Practical: "Put it in a lottery!"  
 Assumptive: "Would you like to take prize?"  
 Or—parading Dramatic's sight—  
 "Behold the nose that mars the harmony  
 Of its maker's plan! Blushing, fit tracheary!"  
 Such a phrase as that you might have said,  
 Had you the wit or letters the least lot;  
 But, O most lamentable man of wit,  
 You must have had a store of letters  
 You have three letters only! They spell Ase!  
 And—had you had the necessary wit  
 To recollect the words of the great quote  
 Before this public audience,—e'en so.  
 You would not have been let to utter one—  
 Nay, not the first of the seven—  
 "I am a poor man, but I am in good part."

### 12-11. of Explanatory Possibilities

There is a balcony scene that is good enough and novel enough to warrant

burlesques of "Romeo and Juliet" being tamped. And as for the humor of the pretty shop scene, with its Apollo of a butcher, it seems with burlesque possibilities.

In the first act the surprised audience began to understand that Mr. Daly had used his facile pen to exalt his star. The Londoner, who had been in Paris, London, or had read it in the original, expected to wait in vain for the single speech placed in the mouth of Roxane in the opening scene. More, those who had been brought to the theatre by the rain in the limbo box at which the lover's glances were directed before Cyrano's boisterous entrance to drive from the mimic stage the actor Montfleury, who had incurred his dis-

The truth was that Mr. Daly's star appeared in the first act only by proxy, although the lines the author had written for him showed that Mr. Daly raised to full bonnetia his expert bipencil, the same as all other lines that were not written by him. From the first act he developed the essential traits of the principal characters. Thus, when the two were musketiers or cadets that were the period of their acquaintance, he dug out their speeches with such an effect.

The third act, with its scene at Roxana's balcony, where Cyrano, concealed from his eyes, brooded over his love, was the words of love from Christian, and in which he gives the kiss which precedes the hurried marriage ceremony to confound the intentions of the Cypriote and the intentions of the hero. The audience for the author and for the hero and heroine.

**The Only Real Applause.**  
The moment the newly wedded p

came from Roxanne's house "yanno," vows himself to the Compte, who, entranced by the deception practiced upon him, breaks his promise to Roxanne and orders Christian to the wars, giving him no time even in which to give his bride a final embrace. At the end of the third act, really hearty applause of the evening. The first half dozen scenes were very good; the last two were brilliant. The audience refused to leave until Mr. Daly's star beyond Roland's hero.

The atmosphere of the Louisa scene, in which Roxanne arrives on the battlefield in time to receive the farewell kiss taken from the dead lips of her lover, was of interest beyond that which the progress of the tragedy inspired.

Two days later,

Mr. Daly has cut down the list of speaking characters to half the original number. Alan Dale will review the Daily version.

THE HOTEL TOPSY-TURVY.

At the Herald Square Theatre last night New York was given its first view of "Hotel Topsy Turvy," further described in the bills as "the latest Parisian vaudeville-galette in three acts."

Its origin is unmistakable. It is one of those frothy, noisy, collecting affairs, with the trade-mark of *Encores Dramatiques* stamped all over it. After having enjoyed two years of uninterrupted tranquility at that place, where it claimed for its parents Maurice Ordonneau, librettist, and Victor Roger, composer, additions were made to the book by Arthur Saintange and Edgar Smith, the score was augmented by Lionel Monckton, and it was selected as quite a *Heinold Square* offering.

It was first tried at the Washington audience, where its reception was more than cordial. This is its last.

[illegible]

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The "Cyano" at the Garden is a magnificent production. It reflects credit upon its star actor, who, although unable to interpret its moods, must be thanked for his

But not from any other man that breathes!

**How Almond Tartlets Are Made.**

RAGUENEAU.

Beat your eggs up, light and quick;

There were 1,650 persons in the house. Fully 500 were turned away, unable to get even desirable standing room and 210 carriage checks were given out.

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Eric and 5th Sts., Jersey City.  
1664 Broadway, N. Y. 1238 Bedford Av., Brooklyn.  
Telephone.